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be counted on that there will be brought forth more than a mouse.

As to Mr. Stedman's editorial work little but approval can be passed. It has been fine and discerning, productive alone from long acquaintance, thought, and love. When one conceives the gigantic task of selecting and rejecting, the work has been done with rare tact and discrimination. There will be some favorite poems missed, of course, and latterly when new writers of verse are heralded on every morn there are apt to be some regrettable omissions of names deemed worthy. For instance, there are a few names among the living writers of verse in the Southern portion of the United States we believe worthy of being represented by at least one illustration, and doubtless others will likewise speak personally. Some of us may demur, too, at the very common usage of subordinating Timrod to Hayne, where for originality and sincerity of the lyric note Timrod seems worthy to rank close to Lanier's class. We have an idea, too, that John R. Thompson's middle name is "Reuben," and not "Randolph." But these are very minor points. It is the catholicity and breadth of the volume that distinguish it, and when we miss something, Mr. Stedman has given us so much more that we knew not of or had overlooked, and so has more than enriched us. In its spirit and in its results this anthology will stand out for the future as distinctly as the year in which it has appeared closes one epoch and begins another.

THE GOLDEN TREASURY OF AMERICAN SONGS AND LYRICS. Edited by Frederic Lawrence Knowles. Fifth thousand. Boston: L. C. Page & Co. 1899.

The above impression is also not lost here, although here the purpose is different, and it is the individual voice that in every case is emphasized and not the general chorus. For the pure lyric strain, the earlier poetry (that written under the inspiration of the Romanticists) is clearly more decided than that of the present, or is it only that we stand more firmly upon our favorites which have stood the test even of some time? Also among these earlier lyrics at last can be seen the easy supremacy of those of Poe.

It was an interesting experiment to make out a list of one hundred and fifty permanent American lyrics, even though the plan at first too patently suggests Mr. Palgrave's volume, and it is a dainty volume that results. The editor seems most happy in the earliest period, and least happy in his war lyrics. In the case of our living writers it is hard, very hard, to rid ourselves of personal judgments, just because there are certain songs we have heard and do care about, there are certain singers we know and do love.

THE COMPLETE POETICAL WORKS OF ELIZABETH BARRETT BROWNING. Cambridge Edition. Boston: Houghton, Mifflin & Co. 1900.

THE COMPLETE WORKS OF ELIZABETH BARRETT BROWNING. Coxhoe Edition. Edited, with Introduction and Notes, by Charlotte Porter and Helen A. Clarke. Six volumes. New York: Thomas Y. Crowell & Co. 1900.

Following the appearance of "The Love Letters of the Brownings" (Harper and Brothers, 1899), it was to be expected there would be a recrudescence of the study of Mrs. Browning's poems. And it does not excite surprise that it is to loyal students of her own sex we are indebted for this. Mr. Scudder is the actual editor of the Cambridge edition of Mrs. Browning's poems, but Miss Harriet Waters Preston furnishes the introductory sketch of Mrs. Browning's life, and this womanly and literary interest was doubtless felt coincidentally throughout. The Riverside Series of American Poets is already well known—the general type, the clearness, and particularly the convenience of the single volume—and the Cambridge Series is a similar collection of the classic English poets. As our greatest woman poet, in both strength and volume, Mrs. Browning eminently deserves a place here—for her work has perhaps suffered by eclipse through coming under the shadow of the greater star. This edition will be found to have the usual content of Mrs. Browning's best and permanent work.

But more than this has been attempted in the Coxhoe edition, so called for the birthplace of the poet. Under such a title one would naturally look for a study of beginnings and development and expansion of interests; nor is he disap-